



Vignettes 201

November 10th, 2023

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Club News

Here we go again, V 201 and ready for another 100 'V's'. Maybe we might try a guest editor slot every now and again so all you budding Newspaper Hacks out there don't be shy in coming forward. This could be the launch into your new journalist career! Anyway I hope you are all well. I thought we had a pretty good night on Monday with a cast of thousands giving their experience of the photography distinction opportunities out there as a way to improve your photography and give a 'focus' challenge to aim for.

I heard from David Wallis soon after with an interesting snippet on the RPS distinction programme:

Hi All. Thanks for good meeting yesterday. It was interesting to see the various experiences. It is a shame that the RPS is doing away with the prints. However, as commercial prints are allowed checking the print quality does not necessarily assess the photographers printing ability as may have happened in the past with film and darkroom prints. I found the following on YouTube regarding submitting RPS digital images which might be helpful for members. You need a good cup of coffee as it is 90 mins long!

<https://www.youtube.com/watch?v=NIRdWCJOFfI>

The important information is that RPS projected images will be in the 16:9 aspect ratio and 3840x2160 pixels. Lots of good information on how to prepare images in Lightroom and Photoshop.

Hope this helps.

Regards,

David

Thanks David. As we said on Monday night the 'Distinctions Group' is permanently alive so if anyone wants to have a zoom meet up to chat about applying for a distinction, don't hesitate to get in touch. In the meantime, a copy of David Jordan's note on the '11th image' panel creation, I waived about on Monday night is appended to this bulletin.

Dave Cahill 's Prog Slot

Hi everyone, here's this week's round up from a programme perspective:

The LRPS Experience

Many thanks to Mike, Martyn, John S, John C, Fin, Tricia and Paul for their excellent presentations, giving us a great insight into what is involved in the world of distinctions. I hope it encouraged some of you to have a go. Good luck to Fin and well done for managing to book one of the last print assessments. It does sound as though digital only LRPS is going to be more of a challenge than I had first thought.

Next Monday night - Speaker Andy Page - 'Abstract & Creative'

Next week we have a presentation by Andy Page of Silver Lining Photography, looking at how he sees and interprets the natural world around us differently, including new techniques and processes to create artistic imagery in-camera.

Master Your Photography

The club has received an email from this company who provide online photography training courses.

<https://www.masteryour.photography/>

You can download a free pdf, The Top Ten Photography Mistakes, And How to Avoid Them, and subscribe to a free of charge weekly email containing tips and techniques to improve your photography.

There are also details of a paid for course, Camera Kickstart: From Setup to Stunning Images, normally £59 though they have given to club a complimentary voucher for this. There is a short video about the course on their website. It's aimed at new photographers so may be a bit basic but have a look. If anyone is interested in taking advantage of the free offer get in touch with me (Dave) - my email details at bottom of Vignettes.

Free! Canon lens hood ET83D



Gordon donated this Canon lens hood on Monday night on a 'first come first served' basis so if anyone is interested send me an email. I have it here. It's an ET83D which fits a EF 100-400mm f/4.5-5.6L IS II USM lens. Here's a pic of it:

Kingswood Salver Panel Competition

We've heard from the WCPF about the Kingswood Salver Panel Comp judging this coming weekend:

*Hi. If you have a meeting this week, could remind your members that our annual **Kingswood Salver Panel Competition** is being held this coming Saturday, 11th November 2023, at Bovey Tracey Golf Centre, TQ13 9NF.*

*Our judge is **Leo Rich ARPS DPAGB EFIAP/g HonPAGB** - one of the most experienced judges around, past President of the PAGB and a good friend to the WCPF. In the afternoon Leo will be treating us to his talk "**Lucky Leo - The Finale**".*

*It's **10.30am for an 11am** start. Coffees and teas will be available, and, as I expect you know, the Golf Centre serves a great range of cakes and lunches. We recommend that you order and pay for your lunch at the bar when you arrive - tell them you are part of the WCPF group - and they will make sure your food is ready when we break for lunch at around 1.00pm. You can, of course, bring your own food, but the Golf Centre is very good to us so we try to support them.*

***Admission is £5 - cash only** - the WCPF hasn't entered into the realms of card machines. We have a speaker and hall hire to pay for and we need to start recouping our costs again hence a small admission fee but you do get a great day of entertainment and excellent photography!*

Fotospeed will be in attendance for advice and all your paper and printing needs.

We aim to finish at 4.00pm.

Thank you to all our club reps for the work you do in promoting the WCPF and encouraging your members to enter our competitions and attend our events.

Hope to see you on Saturday,

Helen Jones ARPS DPAGB BPE1*

President - Western Counties Photographic Federation

www.thewcpf.com

Miscellaneous

Deutsche Börse Photography Foundation Prize 2024 shortlist announced

This year's shortlist for the Deutsche Börse Photography Foundation Prize covers everything from war and conflict, diasporic communities and decolonization, contested land, heritage, equality and gender. Established in 1996, the Deutsche Börse Photography Foundation Prize is widely regarded as one of the most prestigious photography competitions in the world, celebrating photographers who have made a significant contribution to photography with thought-provoking, innovative work. Here's a link:

<https://thephotographersgallery.org.uk/whats-on/deutsche-borse-photography-foundation-prize-2024>

Canon Redline Challenge2023

Spanish photographer Carlos Salvador was crowned the champion of Canon's amateur photography challenge for his majestic perfectly posed pooch. A serene image of Carlos Salvador's whippet-like dog on a foggy beach in Spain has landed him first prize in the Canon Redline Challenge. Now in its third year this year's theme was 'Room to Breathe' giving amateur photographers from all over the world the freedom and flexibility to interpret it in a diverse variety of ways. Captured on a morning walk at his local beach, Salvador's winning images has landed him one of the best Canon cameras - a Canon EOS R5, with a versatile Canon RF 24-105mm f/4 L IS USM lens. Check out some great images here:

<https://www.canon.co.uk/get-involved/redline-challenge/>

BBC pictures

As usual some great images across the globe from the BBC's website:

<https://www.bbc.co.uk/news/in-pictures-67308202>

<https://www.bbc.co.uk/news/uk-england-gloucestershire-67288914>

<https://www.bbc.co.uk/news/uk-scotland-67260811>

<https://www.bbc.co.uk/news/world-africa-67295807>

<https://www.bbc.co.uk/news/in-pictures-67298061>

CCC General Competition Schedule 2023/2024			
	Competition	Submission date	Judging night
A	Glass + Open	02/10/2023	30/10/23
B	A Portrait + Open	30/10/2023	04/12/23
C	The Colour Wheel + Open	04/12/2023	15/01/24
D	High Key / Low Key + Open	15/01/24	19/02/24
E	Long Exposure + Open	19/02/2024	25/03/2024
Annuals	2023/4 Annual Competitions	08/04/24	29/04/24

Club Competitions

Definitions of Set Subjects

Glass: Clear, broken, cut, coloured, stained, reflected, distorted, etc – this subject offers a huge range of creative ideas - be as imaginative as you dare! Ensure the main element / device / impression uses glass so the theme is obvious.

A Portrait: A portrait photograph is the capture of the likeness of a living person or creature in which the face and expression is predominant. The objective is to display the likeness, personality or the mood of the subject. The focus is the person's or creature's face, although the entire body may be included. A portrait is generally *not* a snapshot, but a composed image of a person or creature.

The Colour Wheel: Extremely colourful images are accepted in this category, using all the colours on the colour wheel, or create an image which uses complementary colours on the wheel for added impact (ie red / green, orange / blue, yellow /purple). The main impact of the image must be the use of colour to maximum effect. Search for Colour Theory on the internet for more information.

High Key / Low Key photography make use of lighting and contrast (or lack thereof) to create a specific mood. Most of the tones will be towards the **left** of the histogram for a **low key** image and towards the far **right** in a **high key** image. Again the internet has lots of useful articles and examples

Long Exposure: The image must show the effect of using a slow shutter speed and long exposure time – it must show an extended period of time, and that the image has been enhanced by the use of long exposure. Panning of moving subjects is allowed but other ICM techniques are not. Blur introduced through post processing is also not allowed.

Annual Competitions

CCC Annual Competition categories - submission deadline 08/04/2024		
Award	Subject	Format
Pitchers Trophy (Topic chosen by Club President)	Horses and People of the Cotswolds*	DPI * <i>At least 1 person and 1 horse</i>
Dennis Moss Trophy	Open	Print
Leonard Jones Cup	Open	DPI
Cavendish Cup	Black and white Open	Print
Miles Shield	Open (Club outing)	DPI
Gladiator Trophy	Aviation	DPI
Pitchers Cup <u>Open to new members only.</u>	Open	Print or DPI

The Dropbox link for all competitions is:

<https://www.dropbox.com/request/DpAdq7inLJSz17gWu2Bg>

Quote of the Week

Life is like a camera. Just focus on what's important and capture the good times, develop from the negatives, and if things don't work out, just take another shot - Anon.

That's it for this week. Have a good weekend.

Cheers and stay safe

Martyn (thehoneys@btinternet.com)

Mike (mike.cheeseman1777@hotmail.com)

Dave (dave.cahill975@btinternet.com)

Appendix: Dave Jordan - Arranging Panels of Prints for RPS Distinctions

ARRANGING PANELS OF PRINTS FOR RPS DISTINCTIONS

by David Jordan FRPS and Joan Jordan ARPS

So you have printed your images for your distinction, what now?

- It is not just a matter of producing 10, 15 or 20/21 high quality images.
- Consider how you are going to present these images, remember that your panel is viewed as a complete entity.
- How it hangs together is very important, an element of design is required.
- Also consider carefully how you mount your prints, using similar sized mounts of the same colour is a good idea.
- Be careful if you intend to use strongly coloured mounts, they can distract the viewer from the images.
- The maximum height of a mount you can use is 54cm, but many people often use the 50cm x 40cm mount size.
- The maximum width that the print assessment takes place on is 21ft (6.4m).
- When considering the image size, remember the consistency of quality throughout your submission is more important than size alone. In many cases, A4 sized prints work very well with 40cm x 50cm mounts.
- You do not need to produce large prints; smaller prints will allow you maintain a high image quality.

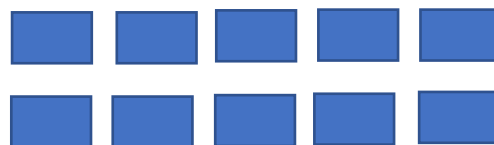
Arranging your mounted prints.

- Panels of images can be arranged in different ways, but you cannot use more than 3 rows, simply because the illuminated print display board used for assessment in Bristol has only got 3 rows.
- It is a matter of personal taste how you arrange your panel, but the number of prints in the panel can affect the layout (LRPS = 10, ARPS = 15, FRPS = 20/21).
- Most Licentiate panels seem to be arranged in 2 rows of 5.
- Most Associate panels seem to be arranged in 3 rows of 5.
- Most Fellowship panels seem to be arranged in 3 rows (7/6/7 or 6/8/6).
- If you are attempting an Associateship or a Fellowship, you should already know a bit about panelling, so we will not venture there. We are going to concentrate on how to arrange a panel of 10 images for the Licentiate Distinction.
- Templates for some of the different print layouts are provided on the Qualifications (Distinctions) section of the RPS website. Let us look at some of the possible options for the Licentiate

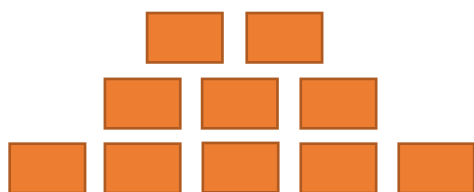
Basic Licentiate Panel Arrangement Options



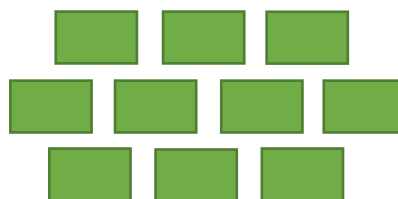
1 row of 10, this is a good arrangement for a subject with a strong narrative content.



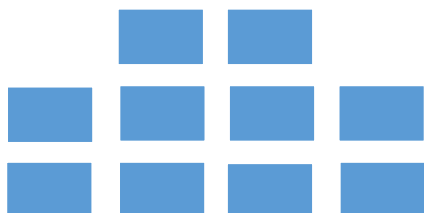
2 rows of 5, this is very popular, because it is quite versatile.



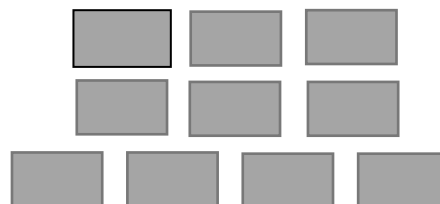
The 2/3/5, triangle, is becoming more popular, this often suits 'graphic' subjects.



3 rows with 3/4/3 prints on each of the rows.



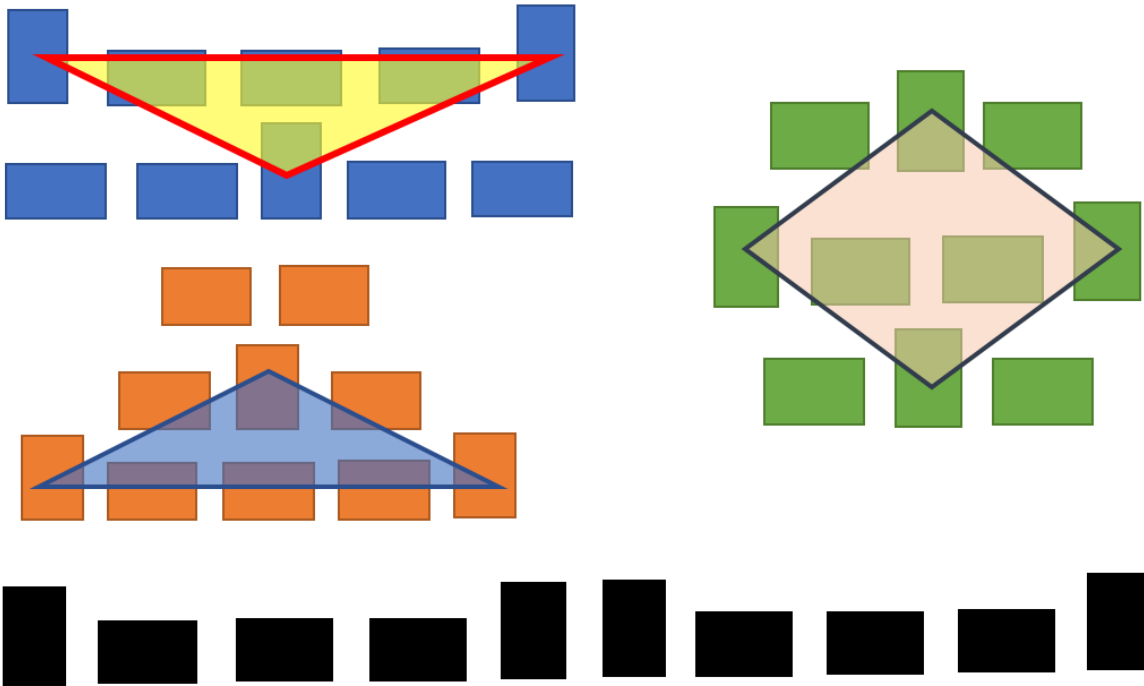
3 rows with 2/4/4 prints on each of the rows.



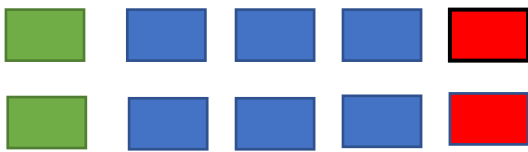
3 rows with 3/3/4 prints on each of the

Symmetry in Panelling

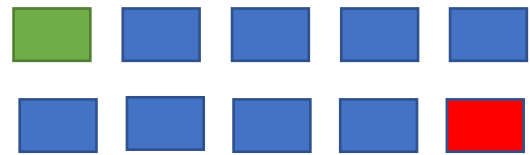
An effective panel is usually carefully designed, so an aspect of symmetry must be considered. Triangles and other geometric shapes are often generated by this process.



Panel Dynamics



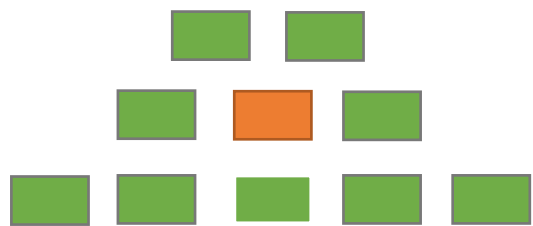
The 2 linear row panel arrangement can be used to present multiple aspects of your theme. Each row can almost be independent of each other



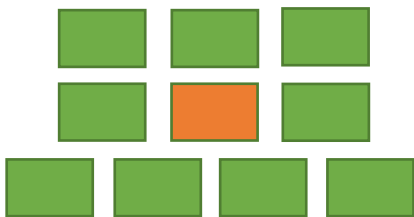
The 2 linear row panel arrangement can also be used to present an 'integrated' panel.



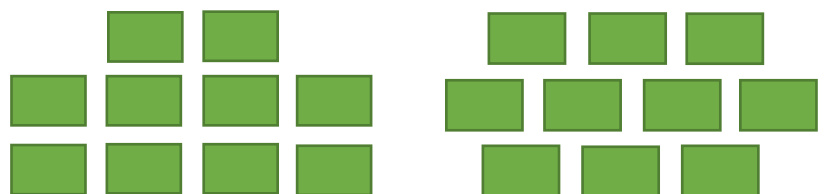
A single row arrangement is very useful for telling a linear story, it needs definite start and finish images. The sequence must flow smoothly for it to work.



The central image on the second row is very important, it acts as the center of gravity or 'pivot point' of the panel.



This is another layout that can use the second image in the middle row, as a center of gravity of the panel.

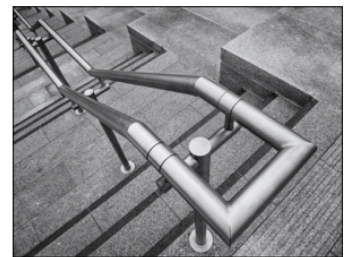
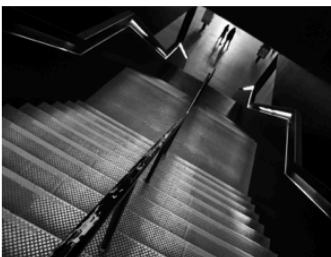


These two layouts work differently as there is no 'central' image, to act as a pivot point for the panel. They could be useful if your images display a couple of different styles of photography and you want to put them together. For example: landscape images could occupy one row, nature images on another and portraits on the other one.

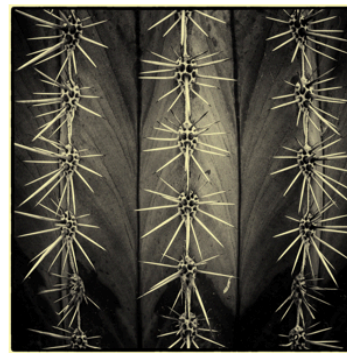
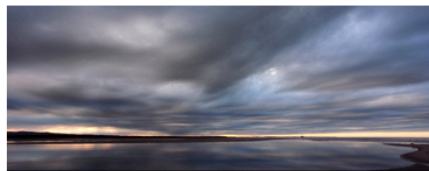
Important images

There are a some very important types of images that we need to create a successful panel.

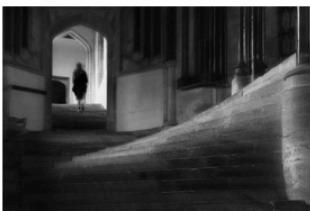
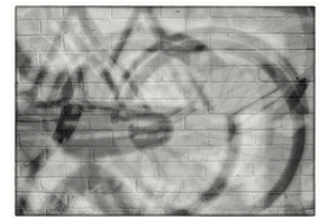
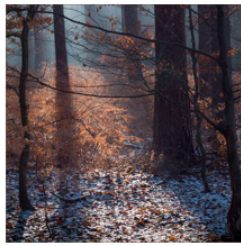
The 'Starting' image, generally move to the right, leading you into the panel / row. These tend to be quite strong images.



The 'Centre' image fits into the heart of the panel / row, it acts as a form of anchor for the panel / row, its shape may be different to the other images in the panel. An aspect of symmetry may be useful in this type of image.



'Pairs' of images are used to balance a row around its centre image. These images should have some form of a symmetrical aspect to them, ideally, they should have a similar shape and 'read' across the row.

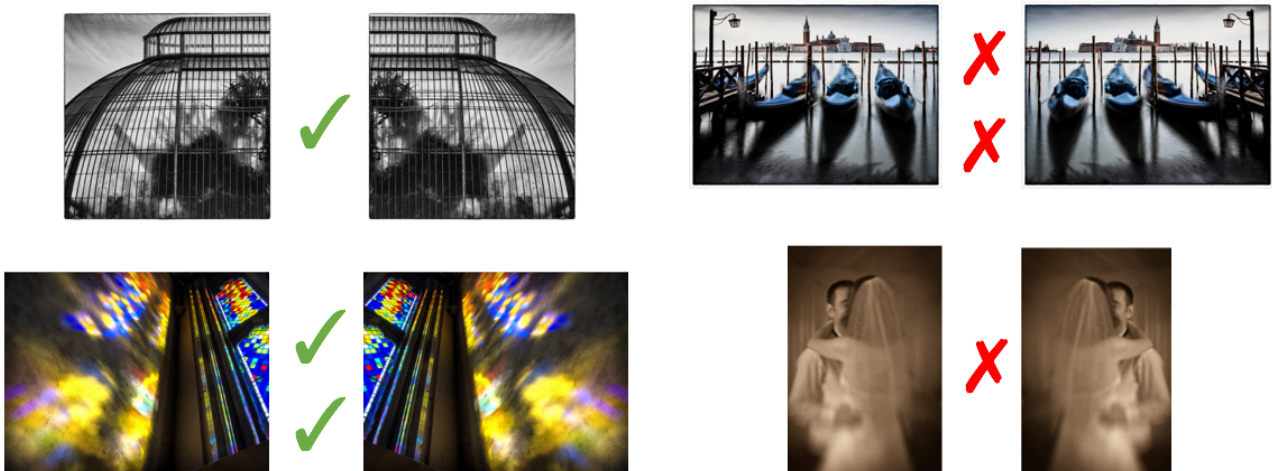


The 'End' image, generally is a left leaning image, which is used to close the panel / row down. Again, these tend to be quite strong images, it could be useful if they are darker in tone.



Reversing Images

- Sometimes an image does not work in a panel as it is, it just does not fit, so it may be time to reverse it. This is something that photographers seem to avoid.
- In some cases, when you reverse an image it actually improves it!
- There are some simple and obvious rules when you reverse an image:
 - *It should not include visible text / logos / people playing instruments / etc.*
 - *It should not be of a well-known location / viewpoint / etc.*
- Reversals are useful to create an end or a side image in a panel.



With the bottom right image, if you are not a dancer then a man only holds a woman one way and there may be wedding rings to consider..... the devil is in the detail!

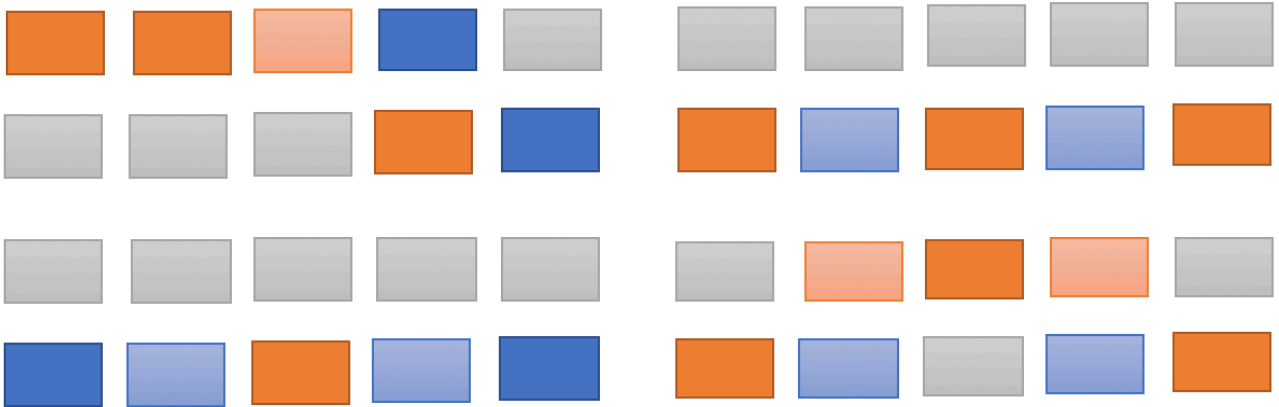
Cropping Images

- It could be that an image does not work in a panel as it is, because it is the 'wrong' shape and it just doesn't look right. It may be time to crop it. This is something that photographers seem to avoid.
- In some cases, when you crop an image it actually improves it!
- There are very few rules to adhere to when you crop an image:
 - *Basically, it shouldn't unbalance the image or destroy the dynamics of the focal point.*
 - *Otherwise experiment with the crop tool to see if it looks right – you can always undo and find another image!*



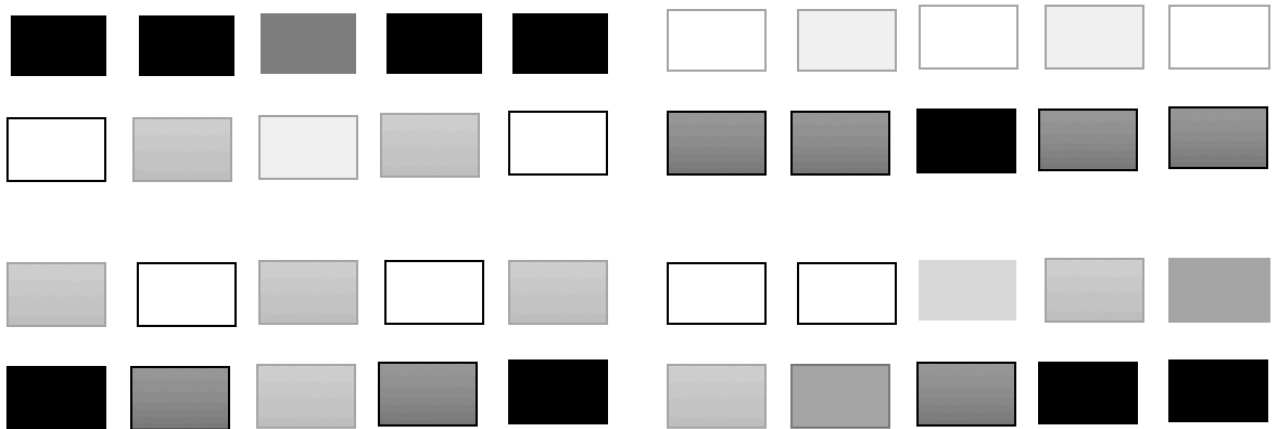
Mixing Colour and Monochrome Images

- You can mix colour and monochrome images in one panel, but it must be approached with caution, strongly coloured images must be positioned very carefully. Never use just one colour image.
- Warm toned and cool toned images need to be mixed carefully.
- Colour images can dominate monochrome images, so perhaps they should be on the lower level of a two row panel, or mixed very carefully.



Considering Tonality

- The tonality of the images also need to be considered, high key and low key images may dictate their position in the panel.
- For example: low key images may work better on the base layer.
- Tones can progress along the panel, giving it a dynamic effect.

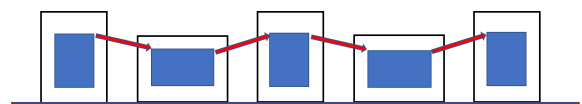


- Similar ideas can be applied to colour images.

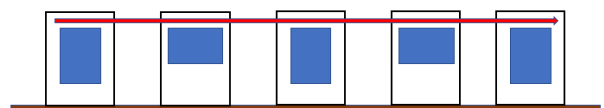
Lining Up the Prints

When we arrange our final panel of images, consider how to lay out the mounted prints.

In the first example we have mixed portrait and landscape mounts, creating a rather uneven line. This layout often suits larger prints.



In the second example we have just concentrated on portrait mounts with the print placed at the same distance from the top of the mount, the viewing line is now much smoother. This layout often suits smaller prints.



The problem with this layout is that if you want to use a horizontal letterbox print, it would have to be rather small.

Does this level of detail matter? That is up to you, but it does show that you care.

Getting Help and Advice

- There are 3 ways of getting official help from the RPS:

1: Online Advice, upload your work via the website. This is a membership benefit.

2: Attending an Advisory Day, where at least one member of the Licentiate Panel will be present to look at your work and give constructive advice against the criteria and requirements.

3: Getting 1:1 advice from a Licentiate Panel member.

In any of the above situations, it is recommended that you have a maximum 5 additional images in addition to your submission. This allows alternative arrangements of your presentation to be considered.

- **It is strongly recommended that you should attend an Advisory Day, before submitting for an assessment.**

Conclusion

- There are many different arrangements that you can use to present your panel of images.
- Some arrangements will suit your images better than others.
- Experiment with these arrangements until you are happy with the final result.
- It is a good idea to produce smaller versions of the images that you are intending to use. This is a much more efficient way of experimenting with panelling.
- Do not be afraid to reverse some of your images if they improve the layout of your panel.
- When creating a Licentiate panel try to make your 10 images into an 11th image. This is a **very important** part of the presentation of your images to the RPS, it shows that you have carefully thought about what you have been doing.
- Good presentation complements your images, but it cannot compensate for weak images.
- **Seek help if you need it, but only from the Licentiate Panel members.**